

# GD 135 HISTORY OF GRAPHIC DESIGN

## PART V EXAM REVIEW – Chapters 18 - 22, & 24

### CHAPTER 18 – The International Typographical Style



#### MAX BILL

American architecture exhibit poster, 1945

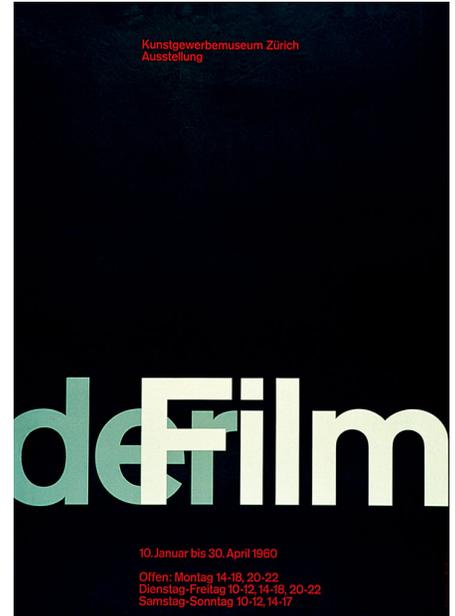
He studied at Bauhaus and worked in Zurich, Switzerland as an architect, painter and graphic designer. He used mathematical precision in his layouts, asymmetry, geometric spatial division and Akzidenz Grotesk (sans serif) type.



#### SIGFRIED ODERMATT

Promotional ad for Linocut, 1952

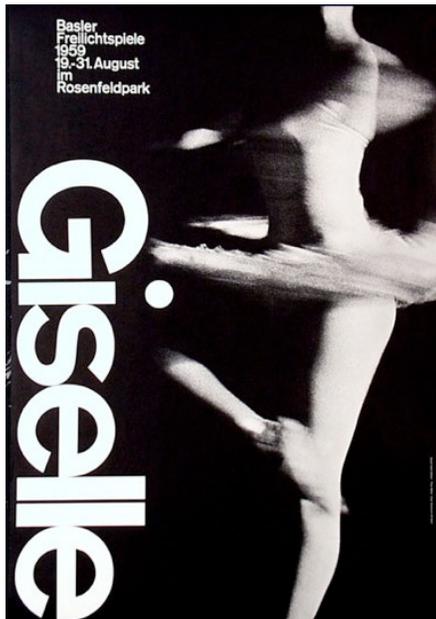
A Swiss photographer and self-taught graphic designer, Odermatt opened a design studio in 1950 and soon made his name by breaking traditional rules, using dramatic cropping of photographs, and division of space on a page.



#### JOSEF MÜLLER-BROCKMANN

Film exhibition poster, 1959

Universal harmony is achieved by underlying mathematical grid structures. His design is close to the 3:5 ratio of the golden mean, considered the most beautifully proportioned rectangle by the ancient Greeks.



#### ARMIN HOFMANN

Basel theater poster, 1959

He taught at the Basel School of Design (Switzerland) and evolved a design philosophy that replaced pictorial ideas with modernist designs that emphasized cleanliness, readability and objectivity: preferring photo images and pure type.



#### JAQUELINE CASEY

Gallery exhibition poster, 1970

Typography as art becomes the design standard at the Massachusetts Institute of Technology (MIT) where Casey was director of the university's Design Services Office. MIT was committed to grids and sans-serif type.

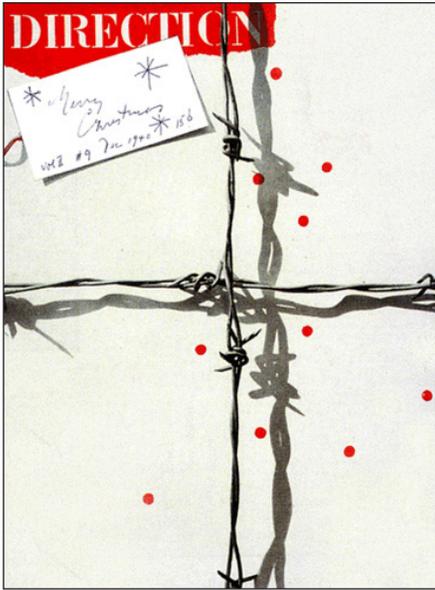


#### ANTON STANKOWSKI

Visual identity manual, 1971

Visual patterns and forms from his abstract paintings found their way in his graphics and became symbols for complex scientific and engineering concepts. The resulting "tectonic element" visually unifies the design.

## CHAPTER 19 – The New York School



### PAUL RAND

*Direction magazine cover, 1940*

He initiated the American approach to modern design: pragmatic, intuitive, and conceptual. He could reduce the message to its symbolic essence, such as a Christmas package wrapped with barbed wire as a grim reminder of global war.



### CIPE PINELES

*Seventeen magazine cover, 1949*

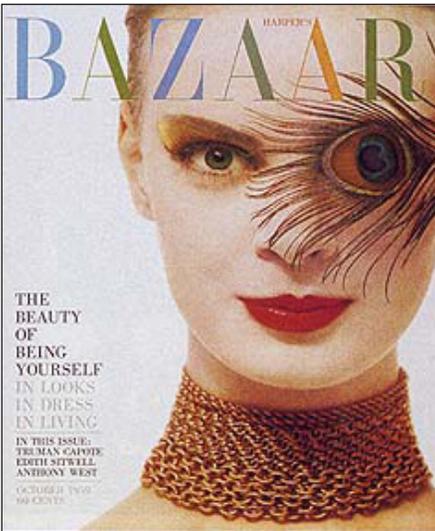
Pineles became an editorial designer during the 1930s when few women had careers. Creative and unconventional, her pages broke from traditional imagery. She became the first woman admitted to the New York Art Director's Club.



### SAUL BASS

*The Man with the Golden Arm, 1955*

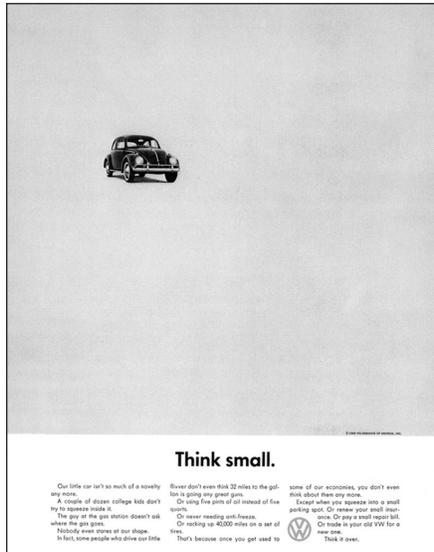
Bass' media campaign concept relies on a single dominant image to symbolize the main character's struggle with heroin addiction. This design was used for newspaper ads, posters, and an influential animated film title sequence.



### HENRY WOLF

*Harper's Bazaar magazine cover, 1959*

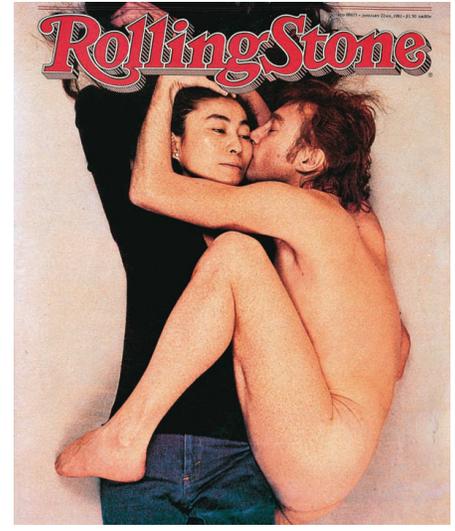
Wolf studied under Alexey Brodovitch and replaced him as art director at Harper's in 1958. His vision of the magazine cover was a simple image conveying a visual idea. He had a genius for juxtaposing elements into one striking photograph.



### DOYLE DANE BERNBACH

*Consumer ad, 1960*

This New York agency was known for its "creative teams" pairing writers with art directors to build strong conceptual ideas for its clients. Here the image and the headline work together to create a unique position for the product.

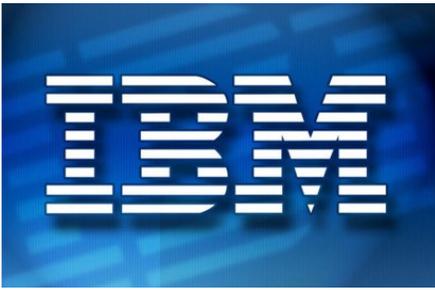


### BEA FEITLER

*Rolling Stone magazine cover, 1981*

Feitler challenged social conventions and standard design thinking beginning at Harper's and later as art director for Ms. magazine in the '70s. A favorite with photographers, she fostered risk-taking with an uninhibited cover shot by photographer Annie Leibovitz.

## CHAPTER 20 – Corporate Identity and Visual Systems



### PAUL RAND

*IBM trademark, 1956*

Rand redesigned a seldom used slab-serif typeface into a corporate logo. Updated in the '70s, it uses horizontal stripes to evoke scan lines on a video screen.



### CHERMAYEFF & GEISMAR ASSOC.

*Chase Manhattan Bank trademark, 1960*

This New York firm built an entire visual identity program for this client, which ultimately set the standard for the corporate identification genre.



### GEORG OLDEN

*Commemorative stamp, 1963*

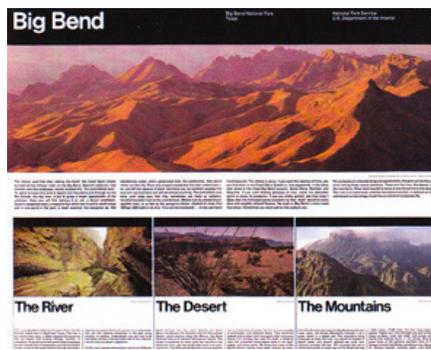
Olden, the grandson of a Civil War-era slave, joined CBS in 1945 to design on-air graphics. Commissioned to design this stamp, it symbolizes the end to slavery.



### LANCE WYMAN & others

*Mexico 1968 Olympiad, 1967*

This American was part of an international design team whose goal was to create a completely unified design system easily understood by people of all language backgrounds.



### MASSIMO VIGNELLI

*Unigrid, 1977-90*

Vignelli developed a visual identity system made up of grids and design standards that the National Park Service could implement nationwide, enabling multiple facilities to maintain a consistent identity.



### MANHATTAN DESIGN

*MTV logo, 1981*

The design firm's partners collaborated on this design inspired by their mutual interest in comic book art. The logo underwent constant transformations in its animated identity.

## CHAPTER 21 – The Conceptual Image



### PAUL RAND

*Modern Art in Your Life cover design, 1949*

The concept of this MoMA publication makes modern art seem as accessible as a daily meal.



### WOODY PIRTLE

*Knoll furniture poster, 1982*

Typographic modernism meets regional iconography in this witty take on a "hot" product available in the Texas market.



### WES WILSON

*Concert poster, 1966*

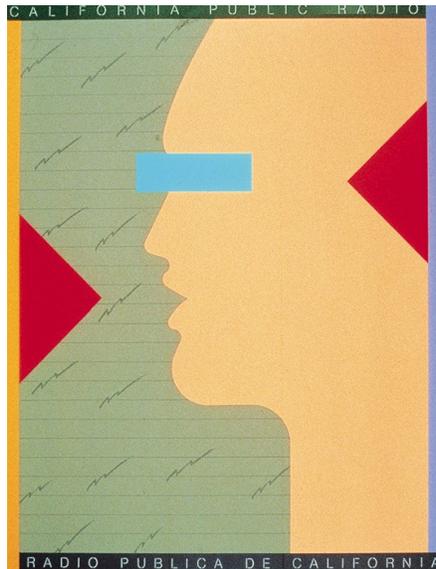
A '60s grassroots affair, the psychedelic poster was more a cultural statement than a commercial message, signifying social change, rock music, and psychedelic drugs.

## CHAPTER 22 – Postmodern Design



**ROSEMARIE TISSI**  
Direct mail brochure, 1981

Tissi became the first female partner at a design firm with Sigfried Odermatt. They reinvented the Swiss style, cutting apart and repositioning type in what became known as new-wave typography.



**MICHAEL VANDERBYL**  
California Public Radio poster, 1979

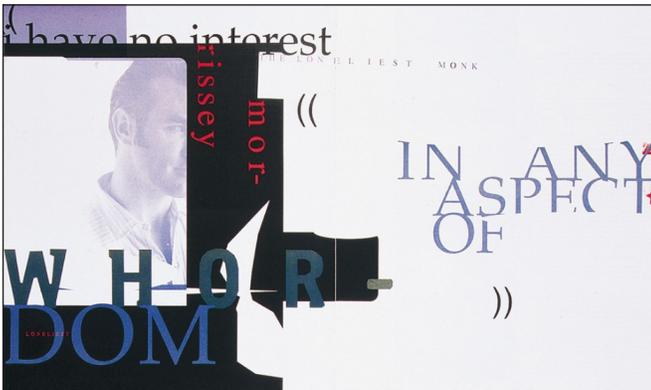
This school of San Francisco design was strongly influenced by the International Typographical Style, but was more focused on experimentation, color, pattern and texture than pure function.



**CHARLES S. ANDERSON**  
French Paper Co. promotion, 2010

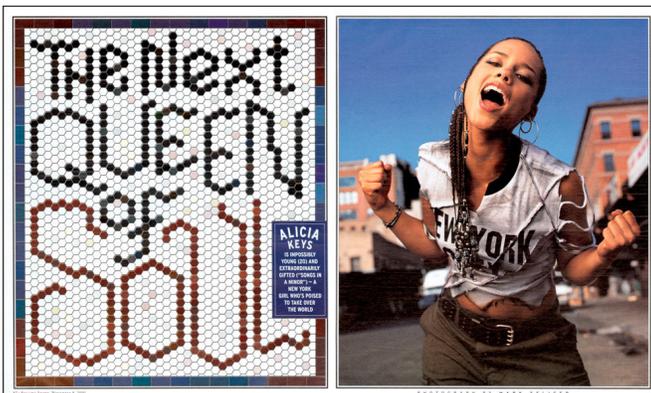
Retro and vernacular designs are nostalgic graphics that look like they came from another time or place, but are actually brand-new designs.

## CHAPTER 24 – The Digital Revolution and Beyond



**DAVID CARSON**  
Ray Gun magazine, 1994

Former surfer, teacher turned graphic designer, Carson flouted design conventions. This self-taught designer ignores all rules about type and design. His computer-generated work was unconventional and, at times, illegible.



**FRED WOODWARD**  
Rolling Stone, 2001

Woodward combined traditional art with digital in ways that never looked computer-drawn. Designers had total freedom, so long as they respected the work of the photographer/illustrator and there were "Oxford" rules around the content, to separate the editorial from the ads.



**KYLE COOPER**  
SpiderMan motion graphics, 2002

Cooper launched the firm Imaginary Forces in 1996 creating film opening sequences using design, motion graphics, and interactive media. He is constantly experimenting with letters and finding inventive ways of transforming moving type into an image.